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at Florence. Certain pictures of the early Flemish masters were likewise very helpful—the Adoration of the Lamb, by the Van Eyck brothers, and the Seven Sacraments, by Roger van der Weyden, for example; the wonderful woodcuts of Dürer and Holbein are inspiring, and the relations between the Emperor, Maximilian and Charles V, and the artist, Dürer, make another point of historical contact.

The brilliant idealism of the Italian Renaissance, its peculiar character and its enthusiasm, its love of color and of the Greek and Roman forms can be much more clearly understood through a study of the great allegorical frescoes of Signorelli, Botticelli, Raphael, Titian, and Michelangelo, the sculptures of Michelangelo, Donatello, and della Robbia than by mere text-book work or outside reading. A student who has read Psalm CL and seen how Luca della Robbia illustrated it in his gallery of singing and playing children will never forget either the one or the other and has made that bit of literature a vital part of his existence. Chronological connections were made interesting by the study of varied contemporaneous art forms in different countries and served to lighten the required mastery of parallel outlines of events. The learning of parallel outlines was insisted upon in order that the class might see concretely how a movement in one country vitally affects another although expressing itself in different forms. Having once realized that Leonardo da Vinci was painting his famous fresco of the Last Supper at the same time that Columbus was discovering America, the student has a brilliant example of two ways in which the Renaissance spirit was expressing itself contemporaneously; he is not likely to forget it, and he has hit upon an important date for Italian art that will stick. When he sees brought together portraits, paintings, miniatures, furniture, and tapestries that belong to the reigns of Charles I and Louis XIV, the contemporary Dutch, Flemish, and Spanish painters, Van Dyck, Rubens, Velasquez, he not only clinches the chronological connections but has effective illustrations of fundamental differences in the national character that would

account to some extent for the political and social developments in these countries.

Frequently a large part of the period was spent in the galleries; unity was given to such rather rambling hours by the proposal of definite topics and questions by the instructor, and by the requirement of notebooks covering the outside reading and in which the students were encouraged to put original illustrations suggested by the laboratory discussions. Sketches of such dramatic scenes as Henry IV at Canossa, the giving of the oath of homage, or incidents in the Crusades were of more value to the student than mere note-book memoranda.

At the end of the course it was felt that a more lasting interest in history had been gained by the methods employed than by the usual reading course. Yet the desired background of fact had been presented in proper proportion and detail, and with the probability of greater usefulness to the student through the unusual concrete associations made with literatures, languages, and art, and through the lively comparisons with twentieth century ideals and conditions that the weekly seminar allowed. The instructor considers the course purely experimental and serving mainly to show what may be done by systematically using the collections of an art museum in the teaching of history.

MELITA KNOWLES.

COÖPERATION OF MUSEUM AND HIGH SCHOOL



EGINNING with October, 1914, and continuing throughout the school year, the Metropolitan Museum has coöperated with DeWitt Clinton High School in developing a course of study in Advanced Representation and

Art History.

The aim of the course was two-fold: first, to give knowledge of advanced principles of perspective with practical experi-

ence in the use of different media; and second, to teach the History of Art.

The class with which the work was done numbered fifteen. To be eligible for membership each student must have completed the first three years of High School drawing, as outlined by the Regents' Syllabus of New York State. The plan of the new course was approved by the State Department of Education and the students completing it were granted five Regents' Credits toward their graduation. For the working out of the course of study five periods each week were allowed. Three of the periods were given to the study of advanced principles of perspective and actual practice in drawing and painting. The fourth period was given to an oral recitation from an assigned textbook. The fifth period of the week was spent at the Metropolitan Museum, where the students first received instruction from a Museum lecturer and, second, made careful sketches from the Museum material studied each week.

The class, accompanied by a teacher, left the High School at the beginning of the sixth or last period of the day, thus permitting the lesson at the Museum to begin about twenty minutes after two. The interest of the students was so great that the five o'clock gong frequently found them absorbed in their work. The method of study in the Museum varied with the subject of each lesson. A progressive outline for each lesson had been worked out in conferences between the Museum lecturer and the instructor in the High School. The lecture was always given in the galleries of the Museum where the originals or well-constructed models could be carefully studied. Frequently the lecture in the gallery was preceded by a lesson in the class room or the library, where lantern slides and photographs

supplemented the material which the galleries offered. Architecture, sculpture, painting, and the crafts were studied in historical sequence. Principles were developed upon which the criticism of any work of art might be based.

When the lecture was completed, the students spent the remaining time in drawing. Each student was required to keep a note-book filled with sketches made in the Museum, illustrating the different periods in Art History. The note-book sketches were relatively small but in addition many large drawings were made. These large drawings varied greatly in subject. One represented an interesting detail of Notre Dame Cathedral, another a fragment from the Parthenon frieze, and a third a piece of Gothic armor. These sketches, first made in the Museum, were enlarged and elaborated in the class room, where they were worked out in pencil, in pen and ink, or in tempera.

In addition to the material found in the Museum, the students made drawings from architectural forms found in the city. Such material consisted of towers, fountains, gates, and doorways. In the development of these drawings, the pupils traced their relation to the historic forms studied in the Museum; they applied the principles of perspective they had learned in the class room, and gained a greater degree of skill in the handling of one or more media.

The examination given at the completion of the course was approved by the Superintendent in Charge of High Schools. It was two-fold in character, as it tested, first, the pupils' knowledge of principles of perspective in actual drawings and, second, their knowledge of the History of Art gained through their visits to the galleries of the Museum.

JESSIE H. BINGHAM.